



## **Pre-Professional Division Handbook 2021-2022**

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## Pre-Professional Division Handbook 2021-2022

### Welcome!

...to Ballet Conservatory's Pre-Professional division. Our Pre-pro faculty is headed by Nadia Iozzo, Gavin Larsen, and Director, Angela Lynn, whose impressive performing careers inspire their skillful teaching.

Our COVID plan has evolved this year to in-studio classes with masks and social distance. We will continue to adapt our protocols as the situation progresses. We are so proud and impressed that each of you showed dedication the last year with classes and performances adapted to safe conditions, including months of virtual training. We are committed to stimulating experiences together as we push forward, minding our collective health, and maximizing dance progress.

We look forward to our 13<sup>th</sup> "Nutcracker" production, including 3 touring performances at Western Carolina University; our 7<sup>th</sup> annual "Winter Works" of contemporary premiers and classical work, our Spring Recital and Spring Ballet, most recently "La Sylphide" showcasing the range and talent of our dancers, including numerous principal and soloist roles for many of our Pre-Pros alongside guest professionals from major dance companies, like Chris Costantini (KC Ballet) and Lamin Pereira Dos Santos (KC Ballet / Finnish National Ballet) and Addul Monzano (Charlotte Ballet / Ballet de Cuba National). In recent summers, our dancers earned wide-spread admission and scholarships to some of the finest U.S. Summer Intensive programs including School of American Ballet, American Ballet Theatre, Boston Ballet, Pacific Northwest Ballet, Kaatsbaan, and Harid Academy. They continue their training at outstanding programs and companies like American Ballet Theatre's JKO School, School of American Ballet, Chicago Ballet, Indiana University, Oklahoma University, Butler University, North Carolina School of the Arts and the Royal Ballet School in London; are recognized in Youth America Grand Prix finals events; and signed a professional contract with Finnish National Ballet. Our Pre-Pros make exceptional progress, from their training at BCA.

On behalf of everyone in the Pre-Pro division, welcome to all new Pre-pros! We especially welcome our new Year 1 dancers as we take this big, new step forward together with them. Many just attended their first Summer Intensive at BCA and have earned a spot in BCA's flagship training program after years of Children's Classes, Summer Workshops and "Nutcracker" performances.

You are now set for the best ballet training possible – *in classes, private lessons, guest instructor's master classes, rehearsals and extensive stage performance opportunities* - to be fully prepared to launch a professional dance career following high school or college.

Please make sure to read this Handbook thoroughly. It is filled with lots of important information about the Pre-Pro program at BCA, including required classes, dress code, and much, much more.

See you in class!

Angie Lynn, Director  
Nadia Iozzo, Ballet Master  
Gavin Larsen, Pre-Pro Faculty

### What We Expect From You

Dancers who audition and are accepted into the Pre-Professional division are required to take their level-specific classes, participate in BCA's productions -- including "Nutcracker", "Winter Works", and our Spring Ballet -- plus attend class throughout the summer, including 4 weeks of BCA's summer intensive program or another accepted program. Other requirements include periodic progress conferences with the dancer and their parents, special rehearsals and activities, as needed. All Pre-Pro dancers and their parent/guardian are required to sign and return a Pre-Pro contract with their enrollment package.

### Absences

Pre-Pro dancers are allowed one absence per month (nine per school year) from a BCA required class or activity during the school year. All other missed classes should be made up in a lower level class or as approved by BCA director. Absences due to illness do not count. Excessive absences are grounds for immediate dismissal. Dancers are required to notify BCA if they are going to miss a required class or activity. Email and phone calls are acceptable. Dancer agrees not to be absent or miss a rehearsal one month prior to a BCA performance.

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### Ballet Outside of Class

- Watch ballet performances as much as possible.
- Participate in all BCA performance field trips.
- Get ballet books and DVDs from the library or the book store. Read & study them.
- Go online and check out the tons of information on ballet.
- Watch YouTube dance videos.
- On your own, stretch to increase flexibility, and practice.

### Calendar 2020-2021

Below is BCA's major event calendar, updated at [BalletConservatoryofAsheville.com/calendar](http://BalletConservatoryofAsheville.com/calendar). All calendars are subject to changes without notice.

Sun, Aug 8, 21	and Sun, Aug 15, 21	Auditions for BCA Pre-Pro Division
Wed, Aug 21, 21		Summer Classes End
Mon, Aug 23, 21		Fall 2021 Classes Begin
Wed, Nov 24, 21	to Sun, Nov 28, 21	Thanksgiving Break
Wed, Dec 8, 21		Last Day Fall Classes
Wed, Dec 10, 21	to Sat, Dec 11, 21	Nutcracker Performances at Western Carolina U.
Wed, Dec 15, 21	to Sat, Dec 18, 21	Nutcracker Performances at DWT
Sun, Dec 19, 21	to Wed, Jan 5, 22	December Holiday Break
Thu, Jan 6, 22		Winter/Spring <b>2022</b> Classes Resume
TBD		WinterWorks Rehearsals at DWT
TBD		WinterWorks Performance at DWT
TBD		BCA Summer Intensive 2022 Auditions
Sun, Apr 10, 22	to Sun, Apr 17, 22	Spring Break
TBD		Spring Recital at DWT
Sat, May 28, 22		Last Day Spring Classes
TBD	to	Spring Ballet Rehearsal at DWT

### Classes & Rehearsals: Summer & Year-round

Staying at peak levels year-round, keeps students poised to gain maximum benefit from every training and performance opportunity. During the 2022 summer (June 13 to August 20, 2022), BCA dancers must attend a BCA approved summer intensive for a minimum of four weeks. This may be in combination with weeks at BCA's Summer Intensive. In addition, dancers are strongly encouraged to attend daily open summer classes at BCA when in town. Continuity of technique training, flexibility and fitness are crucial for dancers' progress during the important summer training months.

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### Class Behavior

- Time permitting, arrive a minimum of 15 minutes early to prepare, stretch to warm up.
- When arriving for class, make sure you have the correct ballet attire and hair is neat. Enter class quietly with a clear focus on ballet class.
- Don't talk in class. If you're waiting for your turn to dance, stand to the side of the room and study what your fellow students are doing. Don't lean on the barres or sit in class.
- Work hard in class. Don't allow yourself to get distracted. Focus on picking up the exercises quickly and correcting mistakes so they don't keep happening.
- Don't ask too many questions during class. We all have lots of questions, but most of the time if you're patient, your question will be answered without having to ask it. This helps keep ballet class flowing.

### Conferences

Pre-Pro dancers and their parent/ guardian must attend teacher conferences as requested.

### Contract

Pre-Pro dancers and their parent/ guardian are bound by the Pre-Professional contract.

### Curriculum, Program Levels, & Training

BCA's Pre-Professional division prepares dancers ages 10 (5th graders) and up for careers in the dance profession, post-secondary dance programs and universities, conservatories, and other top pre-professional programs.

Students learn and master a progression of basic exercises and steps, building progressively to greater skill and complexity each year. BCA's faculty presents a blended technique curriculum, combining essential basics of their extensive training and certifications from Royal Academy of Dance, American Ballet Theatre, School of American Ballet and Russian and Italian methods.

Each accepted student is placed into a specific level for their basic technique classes for the dance year. BCA takes great care to ensure level placement is best for each student's optimal progress. We base placement upon year in the program, development, talent, experience, maturity, academic grade and age, among other factors. For dancers in 5-7th grade or higher who may not choose or yet be ready for the pre-pro program, BCA offers a parallel Ballet 6 and Teen Program option.

It typically takes a dancer eight years to finish their fundamental schooling in ballet. As a result, a dancer who begins with BCA in the fifth grade can expect to accomplish all their lessons and achieve a professional skill-set by the twelfth grade of high school.

As a key part of BCA training, we perform classical ballet, contemporary ballet and innovative new choreography. Classical ballets, like those from the Russian tradition -- such as Swan Lake, Nutcracker, and Coppelia -- provide crucial performing and training opportunities for our talented young dancers. By dancing in these ballets, students will bring to life the ballet technique practiced each day in class. This classical connection between the classroom and the stage offers our dancers an unparalleled insight into why they are doing what they are doing.

In addition, they experience some of the most beautiful and moving classical ballets and music ever produced for the stage. BCA pre-professionals are routinely cast in soloist and corps de ballet roles in our productions.

### Dismissal & Resignation

BCA may dismiss the dancer at anytime, for any reason, without cause or notice. Dancer may resign from the BCA Pre-Pro program with 30 days written notice to BCA.

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### Dress Code

All Pre-Professionals are required to purchase the appropriate leotard, tights and shoes for their class. Hair must be pulled back in a bun for ballet and off of face when requested for other styles of dance.

- All Pink Tights: Body Wrappers A46 Mesh Classical Ballet Pink Tights
- PP1: Capezio TB1420 Royal Blue Cami Leotard with Adjustable Strap
- PP2: Eurotard 44819 Purple Adult Cami Leotard with Adjustable Strap
- PP3: Mirella Garnet (Red) Leotard
- PP4: Capezio CC102 Hunter (Green) Leotard
- PPA: Any Black Leotard
- Boys: MStevens Black Footed Tights, Capezio Full-Seated Dance Brief, Black Sansha Pro Ballet Shoes, Black Socks, White T-Shirt
- Modern: Black tights, level-specific leotard, and bare feet
- Ballet Shoes: Body Wrappers Angelo Luzio Canvas Ballet Shoe, Style Wendy or Maria
- Pointe Shoes: Freed Pointe shoes are recommended, but any shoe is permitted. Good fit is important.
- BCA Warm-ups: Available at the Front Desk.

For ballet and pointe shoes, Pre-Pros may substitute a brand of their choosing if the BCA recommended brand doesn't work. Younger students should have BCA faculty approve new point shoes before sewing on elastic and/or ribbons. Non-fitting shoes may only be exchanged at stores if no wear is evident. No sports bras, regular bras, or underwear. Dance bras with nude or clear straps are permissible. Only BCA approved warm-ups are allowed in class. Leg warmers, sweat pants, sweaters, skirts, and other extras are not permitted. BCA approved dancewear is available at The Sock Basket Asheville, 99 Edgewood Rd., Asheville, NC 28804, (828) 251-7072.

### Faculty: Pre-Professional Division

#### Angie Lynn, Director

Ballet, Pointe, Repertory

Angie Lynn was born in Worcestershire, England. At age 16 she was accepted into The Arts Educational Schools in Tring, Hertfordshire. The following year she transferred to the London School, earning certifications as associate member of the Royal Academy of Dance and the Imperial Society of Teachers of Dance. Once graduated, she joined Vienna Festival Ballet, which toured throughout England and Europe. In 1990 she joined Andrew Lloyd Webber's production of "PHANTOM OF THE OPERA", in Vienna, Austria, one year later was cast as Victoria the white cat in the original Zurich Switzerland production of 'CATS' where she performed for 3 years. In 1995 she returned to "PHANTOM OF THE OPERA", this time the original Basel Switzerland production where she had the opportunity to play the role of Meg Giry and work again with the celebrated choreographer Gillian Lynne. This production is where she met her husband Christopher Lynn, who played the role of Raoul. They performed in 'Phantom' together for two years, then married in England and moved to New York City where they both continued to perform in various productions in the US. In 2001, their twin daughters were born in New York City. After a couple of years and another baby girl on the way they moved to Asheville, NC. In 2009 Angie and Chris opened the Ballet Conservatory of Asheville.



#### Nadia Iozzo, Ballet Mistress

Ballet, Pointe, Variations, Repertory

Originally from Toronto, Ontario, Nadia received the prestigious Royal Academy of Dance Solo Seal Award, upon completing her R.A.D. training. She danced four years with Alberta Ballet, then seven years with Kansas City Ballet, performing leading roles in Balanchine's *Serenade*,



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and *Who Cares?*, Trey McIntyre's *The Naughty Boy* and Yuri Possokhov's *Firebird*; and soloist roles in Ib Anderson's *Romeo & Juliet*, Twyla Tharp's *Nine Sinatra Songs*, Paul Taylor's *Company B*, and Peasant Pas in *Giselle*. She can be seen in CBC TV special *The Secret of the Nutcracker*, as well as the Jean Grand-Maître/Joni Mitchell production, *The Fiddle & the Drum*, which she performed as a guest artist at the Luminato Festival in Toronto. Ms. Iozzo has adjudicated dance competitions, and choreographed and taught for various dance schools across North America. She has also coached successful Solo Seal candidates, including dancers appearing on *So You Think You Can Dance Canada*. In July 2008, Ms. Iozzo hosted *Creating Dance For a Cure*, a dance performance in Toronto that raised funds for the Canadian Breast Cancer Foundation. She joined Ballet Conservatory of Asheville's faculty in Fall 2016, anchoring the acclaimed pre-professional program and teaming to set & choreograph performances.

### **Gavin Larsen, Pre-Professional Ballet Faculty**

Ballet, Pointe, Variations, Repertory

Gavin, a native New Yorker, received her dance training at the School of American Ballet, the New York School of Ballet, and Pacific Northwest Ballet School. She began dancing professionally at age 17 with Pacific Northwest Ballet and went on to perform with the Alberta Ballet, the Suzanne Farrell Ballet, Oregon Ballet Theatre and as a guest artist with Ballet Victoria. Over the course of her 18-year professional career, she danced principal roles in ballets by George Balanchine, Jerome Robbins, James Kudelka, Helgi Tomasson, Yuri Possokhov, Christopher Wheeldon, Paul Taylor, Christopher Stowell and Kent Stowell, among many others. In May 2010, Ms. Larsen retired from full-time performing to focus on a career as a teacher, coach, freelance dancer and writer. She was most recently a faculty member at the School of Oregon Ballet Theatre and the children's ballet master for Oregon Ballet Theatre. She has taught for The Portland Ballet, BodyVox, Olympia Dance Center, Ballet Victoria, Ballet Hispanico and Sunking Dance, as well as coaching students privately. Her writings on dance have been published by *Dance Magazine*, *Pointe*, *Dance Teacher*, *Dance Spirit*, Dance/USA's journal *In the Green Room*, and the literary journal *The Threepenny Review*. Her 2021 release, *Being a Ballerina: The Power and Perfection of a Dancing Life...* was praised as 'luminous' in a [New York Times Dance interview](#). Ms. Larsen joined Ballet Conservatory's faculty in January 2017, after guest teaching in BCA's 2016 Summer Intensive.



## Hygiene

Make sure dancewear is clean for each class. Dancers age 12+ are strongly encouraged to use deodorant. After class, remove toe pads from pointe shoes, and shoes from dance bag to air out. Wash toe pads often!

## Performances & Activities

We produce at least three full-scale productions each year at Asheville's Diana Wortham Theatre, widely considered to be one of the finest dance venues in the U.S. Pre-Pro dancers gain experience performing for large audiences in classical, modern, and contemporary dance works, some of them world premieres. By dancing in these ballets, students will bring to life the ballet technique practiced each day in class. BCA pre-professionals are routinely cast in soloist and corps de ballet roles in our productions.

Pre-Pro dancers must participate in each performances as cast, all technical rehearsals, dress rehearsals, costume fittings and other related activities required by BCA, including "The Nutcracker", "Winter Works" and Spring Ballet and Spring Recital productions. Some of these activities may occur on school days or nights. Classes and rehearsal times are subject to change. A few other dance performance opportunities arise each year, and may be optional opportunities for some students.

## Policies & Procedures

Pre-Pro dancers and their families must comply with BCA's Policies & Procedures. BCA maintains current Policy & Procedures at [BalletConservatoryofAsheville.com](http://BalletConservatoryofAsheville.com). These may be updated as necessary to maintain clear and helpful guidelines for students, families and the studio.

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### Tuition & Fees

The BCA annual dance year runs mid-August through end of May and dance students enroll for the full dance year. Written withdrawal requests and should be received by BCA 30 days before withdrawal date. Current Pre-Pro tuition and fees are listed on the form "Pre-Professional Schedule". You can download that form at [BalletConservatoryofAsheville.com/prepro](http://BalletConservatoryofAsheville.com/prepro).

All BCA students -- including Pre-Pros -- are required to register, establish a payment schedule, pay registration fee and their initial tuition payment, and then maintain a paid balance in order to attend any BCA class, private lesson or workshop. Balances unpaid 30 days after due date should be settled before student continues to attend. Payments 7 days after due date will incur a \$10 late fee.